raju
raval

RAGAS THAT ARE SUNG DURING THE SECOND QUARTER OF THE NIGHT

Mid night raagas

Raagas from 12am to 3 am night

AUTHOR
RAJU RAVAL

RAAG-ADANA BAHAR

Aarohan Re Baraji Kar, Le Bahar Samhaar I

Komal Ga Dha, Dou Ni Liye, Gaao Adana Bahar II

Thaat:	Aasavari
Jaati:	Shadav-Shadev
Swaras Used:	Komal Gandhar (Ga) in Aaroh and Avaroh, Komal Dhaivat (Dha) in Aaroh and both Nishad (Ni, Ni) used.
Varjit Swar:	Rishabh (Re) in Aaroh and Dhaivat (Dha) in Avaroh
Vaadi:	Shadaj [(Sa)(Taar Saptak)]
Samvaadi:	Madhyama (Ma)
Time of Rendering:	Second Quarter of the Night
Specialties:	Adana dominates in Aaroh whereas, Bahar dominates both in Aaroh & Avaroh

RAAG - AASA (AASA BILAWAL)

Audav Sampooran Kahat, Aarohan Ga Ni Tyaag I

Ma Sa Vaadi Samvaadi Te, Shobhit Aasa Raag II

Thaat:	Bilawal
Jaati:	Audav-Sampoorna
Swaras Used:	All Swaras Shuddha.
Varjit Swar:	Gandhar and Nishad (Ga, Ni) in Aaroha.
Vaadi:	Dhaivat (Ma)
Samvaadi:	Gandhar (Sa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Devotional Raag.

RAAG-BAAGESHRI

Ma Sa Vaadi Samvaadi Se, Aarohi ri Pa Kaat I

Ga Ni Komal Baageshri, Lakhi Kaafi Ke Thaat II

Thaat:	Kaafi
Jaati:	Audav-Shadav
Swaras Used:	Komal Gandhar and Komal Nishad (Ga, Ni)
Varjit Swar:	Rishabh (Re) and Pancham (Pa) in Aaroh and Pancham (Pa) in Avaroh.
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	In Baageshri, Pancham is sometimes used only in Aaroh in the from of Ma Pa Dha Ga S. Full of Shringar, Virah, naughty love and the moods of waiting for the lover.

RAAG-BIHAG

Ga Ni Vaadi Samvadi Tein, Chadhte Ri Dha Ko Tyaag I

Raatri Doosre Prahar Mein, Gaavat Raag Bihag II

Thaat:	Bilawal
Jaati:	Audav–Sampoorna
Swaras Used:	All Swaras Shuddh, Scanty use of Teevra Madhyam (Ma^{I}) is permitted
Varjit Swar:	Rishabh (Re) and Dhaivat (Dha) in Aaroh.
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Serious. Teevra Madhyam (Ma^{I}) is used scantily as Ma^{I} Pa, Ga Ma Ga.

RAAG-BIHAGADA

Aarohan Re Varjyakar, Dou Nishad Le Maan I

Ma Sa Vaadi Samvadi Tein, Bihagada Pehchaan II

Thaat:	Bilawal
Jaati:	Shadav–Sampoorna
Swaras Used:	Both Nishad (Ni, Ni), other Swaras Shuddh.
Varjit Swar:	Rishabh (Re) in Aaroh.
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Komal Nishad (Ni) in Avaroh is Vakra.

RAAG-CHAKRADHAR

Jabahin, Bilawal Thaath Son Pancham Varjit keenh I

Ma Sa Vaadi Samvadi Son, Raag Chakradhar Cheenh II

Thaat:	Bilawal
Jaati:	Shadav–Shadav
Swaras Used:	Pancham (Pa)
Varjit Swar:	Madhyam (Ma)
Vaadi:	Shadaj (Sa)
Samvaadi:	Gandhar (Ga)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Resembles Bhinna Shadaj. Differs from Bhinna Shadaj in the use of Re.

RAAG-CHANDRA NANDAN

Dou Gandhar Nishad Sang Komal Dhaivat Joi I

Aarohan Re Pa Baraji, Chander Nandan Soi II

Thaat:	Kaafi
Jaati:	Audav–Sampoorna
Swaras Used:	Both Gandhar, both Nishad and Komal Dhaivat (Ga, Ga, Ni Ni, Dha)
Varjit Swar:	Rishabh and Pancham (Re, Pa) in Aaroh.
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Created by Ustad Ali Akbar Khan.

RAAG-DEEPAK

Aarohan Re Baraji Kar, Dou nishaad Lagi Jaayen I

Ga Ni Vaadi Samvaadi Te, Deepak Raag Kahaay II

Thaat:	Bilawal
Jaati:	Shadav-Sampoorna
Swaras Used:	Both Nishad (Ni, Ni)
Varjit Swar:	Rishabh (Re) in Aaroh
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Old and rarely used now.

RAAG-DES

Vaadi Re Samvadi Pa, Dou Nishad Lagi Jaayein I

Des Raag Sampoorna Kar, Madhya Raatri Mein Gaayein II

Thaat:	Khamaj
Jaati:	Audav-Sampoorna
Swaras Used:	Both Nishad (Ni, Ni) and remaining Swaras Shudddh.
Varjit Swar:	Gandhar (Ga) and Dhaivat (Dha) in Aaroh.
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter Of The Night
Specialties:	Bhakti and Shringar Ras. Ga and Dha in Aaroh and Re in Avaroh are in Vakra form. Uttarang Pradhan Raag. Occasional use of Komal Gandhar (Ga) as Vivaadi, gives special beauty to this Raag.

RAAG-DES MALHAR

Chadhat Dha Ga Na Lagaaiye, Dou Nishad Gandhar I

Ri Pa Vaadi Samvadi Te, Gaavat Des Malhar II

Thaat:	Khamaj
Jaati:	Audav-Vakra Sampoorna.
Swaras Used:	Both Gandhar (Ga, Ga) and both Nishad (Ni,Ni)
Varjit Swar:	Gandhar (Ga) and Dhaivat (Dha) in Aaroh.
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Dhaivat (Dha) in Avraoh is used in Vakra form.

RAAG-DURGA

Ma Sa Vaadi Samvadi Lakhi, Ga Ni Sur Varjit Maan I

Tabahin Bilawal Thaat Mein, Durga Le Pehchaan II

Thaat:	Bilawal
Jaati:	Audav-Audav
Swaras Used:	All Swaras Shuddh.
Varjit Swar:	Gandhar (Ga) and Nishad (Ni)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal Nature.

RAAG-GAAVATI

Chadhte Ri Dha Ko Varjya Kar, Ni Komal Jab Hoyl

Pa Sa Vaadi Samvadi Ho, Raag Gaavati Soy II

Thaat:	Khamaj
Jaati:	Audav-Vakra Sampoorna
Swaras Used:	Nishad Komal (Ni), Remaining Swaras Shuddh. Niin Avaroh is in Vakra form.
Varjit Swar:	Rishabh (Re) and Dhaivat (Dha) in Aaroh
Vaadi:	Pancham (Pa)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Swar sangati of Re Ni in Mandra Saptak and Nishad surrounded by Pancham in Madhya Saptak.

RAAG-GORAKH KALYAN

Ma Sa Vaadi Samvadi Kar, Ga Pa Varjit Sur Maan I

Komal Ni Neeki Lage, Sun Gorakh Kalyan II

Thaat:	Khamaj
Jaati:	Audav-Audav
Swaras Used:	Nishad Komal (Ni), remaining Swaras Shuddh
Varjit Swar:	Gandhar (Ga) and Pancham (Pa)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Use of Pancham (Pa) in Avaroh makes it more melodious.

RAAG-JAIJAIWANTI

Teevar Komal Roop Do, Ga Ni Ke Liye Lagaay I

Ri Pa Vaadi Samvadi Son, Jaijaiwanti Kahaay II

Thaat:	Khamaj
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Both Gandhar and both Nishad (Ga, Ga and Ni, Ni)
Varjit Swar:	NIL
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Shuddha Nishad (Ni) with Pancham (Pa) and Komal Nishad (Ni) with Dhaivat (Dha) in Aaroh and only Komal Nishad (Ni) in Avaroh. Komal Gandhar (Ga) between two Rishabh (Re) i.e. (Re Ga Re Sa). A Parmel Praveshak of Raaga. In film music, Jaijaivanti is used in Uttarang with Baageshri Ang, whereas for Classical vocal / Instrumental performances, Des Ang is used.

RAAG-JANA SAMMOHINI

Sa Pa Vaadi Samvaadi Te, Madhyam Sur Na Lagaay I

Jan Sammohini Raag Tab, Nishi Dwitiya Ko Gaay II

Thaat:	Khamaj
Jaati:	Shadav-Shadav
Swaras Used:	Komal Nishad (Ni), Other Swaras Shuddh.
Varjit Swar:	Madhyam (Ma)
Vaadi:	Shadaj (Sa)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Shringar Ras. Use of Shuddh Rishabh (Re) in Kalawati makes this Raag. With more halting on Rishabh (Re) Raag Kalashri is formed.

RAAG-JHINJHOTI

Gaa Vaadi Samvadi Ni, Komal Liyo Nishad I

Rag Jhinjhoti Gaaiye, Pratham Raatri Ke Baad II

Thaat:	Khamaj
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Komal Nishad (Ni) and scanty use of Shuddh Nishad (Ni).
Varjit Swar:	NIL
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal nature. Expansion in Mandra and Madhya Saptak. Ashray Raag of Khamaj Thaat. Use of Shuddh Nishad (Ni) appears melodious.

RAAG-JOG

Ma Vaadi Samvadi Sa, Au Khamaj Ko Mel I

Raatri Doosre Prahar Mein Raag Jog Se Khel II

Thaat:	Khamaj
Jaati:	Audav-Audav
Swaras Used:	Both Gandhar (Ga, Ga) and Komal Nishad (Ni)
Varjit Swar:	Rishabh and Dhaivat (Re, Dha)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Serious nature.

RAAG-KAAFI KANHADA

Komal Ga Dou Ni Liye, Kaafi Thaath Suhaat I

Pa Sa Vaadi Samvadi Tein, Kaafi Kanhada Gaat II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Both Nishad (Ni, Ni), Komal Gandhar (Ga), Other Swaras Shuddh.
Varjit Swar:	NIL
Vaadi:	Pancham (Pa)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Chanchal nature, Shringar Ras. Made by combining Kaafi and Kanhada.

RAAG-KALASHRI

Kalawati Ko Roop Jab, Aarohan Mein Aay I

Utarat Rishabh Lagaaye Ke, Kalashri Kahlaay II

Thaat:	Khamaj
Jaati:	Audav-Shadav
Swaras Used:	Komal Nishad (Ni) and remaining Swaras Shuddh.
Varjit Swar:	Madhyam (Ma) in Aaroh & Avaroh and Rishabh (Re) in Aaroh only.
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Differs from Jansammmohini in extra halting on Rishabh (Re) in Avaroh.

RAAG-KALAWATI

Kalawati Ri Ma Varjya Kar, Komal Liyo Nishad I

Pa Sa Vaadi Samvaadi Te, Dwitiya Nishi Ko Gaat II

Thaat:	Khamaj
Jaati:	Audav-Audav
Swaras Used:	Komal Nishad (Ni), Other Swaras Shuddh.
Varjit Swar:	Rishabh (Re) and Madhyam (Ma)
Vaadi:	Pancham (Pa)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Serious nature, Shringar Ras. Raag of Karnataka System.

RAAG-KHAMBAVATI

Dou Nishad Khambavati, Utarat Re Na Suhaaye I
Ga Dha Vaadi Samvaadi Son, Dwitiya Nishi Ko Gaaye II

Thaat:	Khamaj
Jaati:	Sampoorna-Shaadav
Swaras Used:	Both Nishad (Ni, Ni)
Varjit Swar:	Rishabh (Re) in Avaroh
Vaadi:	Gandhar (Ga)
Samvaadi:	Dhaivat (Dha)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Weak Nishad in Aaroh. Resembles Jhinjhoti. Distinct through Swar Samooh Ga Ma Sa, Re Ma Pa Dha Så

RAAG-KHAMAJ

Dou Nishad Neeke Lagein, Aarohi Re Haani I

Ga Ni Vaadi Samvadi Tein, Khammajahin Pehchaani II

Thaat:	Khamaj
Jaati:	Shadav-Sampoorna
Swaras Used:	Both Nishad (Ni, Ni), other Swaras Shuddh.
Varjit Swar:	Rishabh (Re) in Aaroh.
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night
Specialties:	Chanchal nature, Shringar Ras, Devotional Aashray / Janak Raag. Suitable for Thumri.

RAAG-KIRWANI

Komal Ga Dha Sab Shuddh Hain, Sampoorna Hai Jaat I

Ri Pa Vaadi Samvadi Son, Dwitiya Nishi Ko Gaat II

Thaat:	South Indian System (21st Mel Karta)
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Gandhar and Dhaivat Komal (Ga, Dha)
Varjit Swar:	NIL
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Serious nature.

RAAG-MAALGUNJI

Chadhte Pancham Baraj Kar, Ga Ni Ke Dou Roop I

Ma Sa Vaadi Samvaadi Te, Maalgunji Anoop II

Thaat:	Kaafi
Jaati:	Shadav-Sampoorna
Swaras Used:	Both Gandhar (Ga, Ga) and both Nishad (Ni, Ni)
Varjit Swar:	Pancham (Pa) in Aaroh
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night
Specialties:	Brief use of Rishabh and Pancham (Re, Pa) in Aaroh. A combination of Raageshri and Baageshri. Shringar Ras.

RAAG-MAANJH KHAMAJ

Aarohan Ri Variya Jab, Dou Nishad Lagi Jaaayen I

Madhyam Par Thahraav Kar, Maanjh Khamaj Kahaay II

Thaat:	Khamaj
Jaati:	Shadav-Sampoorna
Swaras Used:	Both Nishad (Ni, <u>Ni</u>), other Swaras Shuddh.
Varjit Swar:	Rishabh (Re) in Aaroh.
Vaadi:	Gandhar (Ga)
Samvaadi:	Dhaivat (Dha)
Time of Rendering:	Second Quarter of the Night.
Specialties:	More halting on Madhyam (Ma) compared to Khamaj. Suitable for Thumri. Little use of Teevra Madham (Ma^{l}) improves melody.

RAAG-MAARU BIHAG

Teevar Madhyam Sur Liyo, Chadhte Ri Dha Ko Tyaag I

Ga Ni Vaadi Samvadi Son, Gaavat Maaru Bihag II

Thaat:	Kalyan
Jaati:	Audav-Sampoorna
Swaras Used:	Both Madhyam (Ma, Ma^{I})
Varjit Swar:	Rishabh and Dhaivat in Aaroh (Re, Dha)
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Peaceful, Shringar Ras. More use of Teevra Madhyam (Ma^{I}) in place of Shuddha Madhyam (Ma) as compared to Bihag.

RAAG-NAND

Donon Madhyam Lag Rahe, Aarohan Re Haani I

Sa Pa Vaadi Samvadi Tein, Nand Raag Pehchaani II

Thaat:	Kalyan
Jaati:	Shadav-Sampoorna
Swaras Used:	Both Madhyam (Ma and Ma^{I})
Varjit Swar:	Rishabh (Re) in Aaroh
Vaadi:	Shadaj (Sa)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal, Vakra movement. 'Ga S Ma Pa Dha Ni Pa' Swar Samooh is the speciality.

RAAG-NARAYANI

Aarohi Ga Ni Baraji Aru, Avarohi Gandhar I

Ri Pa Vaadi Samvaadi Se, Narayani Samhaar II

Thaat:	Khamaj
Jaati:	Audav-Shadav
Swaras Used:	Komal Nishad (Ni) in Aaroh and Gandhar (Ga) in Avaroh.
Varjit Swar:	Gandhar and Nishad (Ga, Ni) in Aaroh and Gandhar (Ga) in Avaroh.
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal nature. Ni, Dha Pa, Ma Pa Ma Re is used repetitively

RAAG-NAT

Shuddha Bilawal Mel Mein, Dha Ga Varjit Avarohi I

Ma Sa Vaadi Samvaadi So, Nat Gaavat Sab Koi II

Thaat:	Bilawal
Jaati:	Sampoorna-Audav
Swaras Used:	All Shuddh Swaras
Varjit Swar:	Dhaivat (Dha) and Gandhar (Ga) in Avaroh
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Nat Ang is used in combination with other Raagas.

RAAG-NEELAMBARI

Chadhte Ga Ni Varjit Kiye, Utarat Ga Ni Dou Roop I

Ri Pa Vaadi Samvaadi Son, Neelambari Anoop II

Thaat:	Kaafi
Jaati:	Audav-Sampoorna
Swaras Used:	Both Gandhar (Ga, Ga) and both Nishad (Ni, Ni)
Varjit Swar:	Gandhar (Ga, Ga) and Nishad (Ni) in Aaroh
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Komal Gandhar (Ga) is repetitive whereas Shuddh0 Gandhar (Ga) is rarely used.

RAAG-PANCHAM SE GAARA

Pancham Shadaj Banaay Ke, Jab Gaara Ko Gaay I

Dou Madhyam Dou Ni Liye, Pancham Se Hoi Jaay II

Thaat:	Khamaj
Jaati:	Audav-Sampoorna
Swaras Used:	Both Madhyam (Ma, Ma^{I}) and both Nishad (Ni, <u>Ni</u>)
Varjit Swar:	Rishabh (Re) and Dhaivat (Dha) in Aaroh
Vaadi:	Pancham (Pa)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night
Specialties:	A wonderful combination of both Madhyam (Ma, Ma^{I}), Swar Sangati of Ga Ma Pa Ma^{I} Pa and more Nyasa on Pancham (Pa)

RAAG-PARMESHWARI

Pancham Swar Ko Varjya Kar, Ri Ga Ni Komal Jaan I

Ma Sa Vaadi Samvaadi Se, Parmeshwari Pehcchaan II

Thaat:	Natakpriya Mel of Karnataka System.
Jaati:	Shadav-Shadav
Swaras Used:	Komal Rishabh, Gandhar and Nishad (Re, Ga, Ni)
Varjit Swar:	Pancham (Pa)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Similar to Ahir Bhairav in Poorvang and Baageshri in Uttarang. Shringar and Bhakti Ras. Equivalent Raag Deen Todi. Created by Pt. Ravi Shankar.

RAAG-RAAGESHRI

Komal Ni,Ri Pa Baraji Chad, Utarau Pancham Tyaag I

Ga Ni Vaadi Samvaadi Son, Gaav Raageshri Raag II

Thaat:	Khamaj
Jaati:	Audav-Shadav
Swaras Used:	Komal Nishad (Ni), Gandhar (Ga) Vakra and other Swaras Shuddh.
Varjit Swar:	Rishabh and Pancham (Re, Pa) in Aaroh, Pancham (P) in Avaroh.
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Serious nature. Sometimes Shuddh Nishad (Ni) is also used.

RAAG-SHAAM

Aarohan Mein Ga Ni Baraji, Avarohan Ni Haani I

Tabahin Bilawal Thaat Mein, Shaam Raag Le Jaani II

Thaat:	Bilawal
Jaati:	Audav-Shaadav
Swaras Used:	All Swaras Shuddh.
Varjit Swar:	Gandhar (Ga) and Nishad (Ni) in Aaroh and (Ni) in Avaroh.
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal Nature.

RAAG-SHANKARA

Aarohi Re Ma Barji, Avarohi Maa Tyaag I

Ga Ni Vaadi Samvadi Son, Kahat Shankara Raag II

Thaat:	Bilawal
Jaati:	Audav-Shadav
Swaras Used:	All Swaras Shuddh.
Varjit Swar:	Rishabh and Madhyam in Aaroh (Re, Ma) Madhyam in Avaroh (Ma)
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Serious nature. Use of Meend in Avaroh while going from Ga To Sa. Re in the form of Kan Swar between Pa and Ga. Use of Re permitted in Taar Saptak.

RAAG-SHYAM KEDAR

Ma Ni Ke Donon Roop Lakhi, Varjit Kar Gandhar I

Ma Sa Vaadi Samvaadi Tein, Kahat Shyam Kedar II

Thaat:	Khamaj
Jaati:	Shadav-Shadav
Swaras Used:	Both Madhyam (Ma^{I}, Ma) and Nishad (Ni, <u>Ni</u>)
Varjit Swar:	Gandhar (Ga)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	A combination of Shyam Kalyan & Kedar.

RAAG-SINDURA

Ga Ni Aarohan Tyaag Kar, Komal Ga Ni Avaroh I

Sa Pa Vaadi Samvaadi Son, Sughar Sindura Soh II

Thaat:	Kaafi
Jaati:	Audav-Sampoorna
Swaras Used:	Komal Gandhar and Nishad (Ga, Ni) other Swaras Shuddh.
Varjit Swar:	Gandhar and Nishad in Aaroh (Ga and Ni)
Vaadi:	Taar Shadaj (Så)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Serious nature. Also called Saindhavi.

RAAG-SORATH

Ga Dha Varjit Aaroh Mein, Dou Nishaad Ke Roop I

Ri Dha Vaadi Samvaadi Son, Sorath Raag Anoop II

Thaat:	Khamaj
Jaati:	Audav-Sampoorna
Swaras Used:	Both Nishad (Ni, Ni)
Varjit Swar:	Gandhar (Ga) and Dhaivat (Dha) in Aaroh.
Vaadi:	Rishabh (Re)
Samvaadi:	Dhaivat (Dha)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Weak use of Gandhar (Ga) in Avaroh.

RAAG-TILAK KAMOD

Shaadav Sampoorna Kahyo, Aarohi Dhaa Naahin I

Ri Pa Vaadi Samvaadi Tein, Tilak Kamod Bataahin II

Thaat:	Khamaj
Jaati:	Shadav-Sampoorna
Swaras Used:	All Shuddh Swaras
Varjit Swar:	Dhaivat (Dha) in Aaroh
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal, Shringar Ras. Weak Gandhar (Ga) and Scanty use of Vakra Dhaivat (Dha) in Aaroh, Poorvang Pradhan and Vakra.

RAAG-TILAK SHYAM

Varjit Ga Dha Aaroh Mein, Madhyam Teevar Jaay I

Ri Pa Vaadi Samvaadi Son, Tilak Shyam Kahlaay

Thaat:	Kalyan
Jaati:	Audav-Sampoorna
Swaras Used:	Both Madhyam (Ma, Ma^{I})
Varjit Swar:	Gandhar (Ga) and Dhaivat (Dha) in Aaroh.
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Shringar Ras. Favourite in Maihar Gharana. A combination of Tilak Kamod & Shyam Kalyan.

RAAG-TILANG

Ri Dha Varjit Dou Ni Lagein, Lakhi Khammajahi Ang I

Ga Ni Vaadi Samvadi Kar, Gaavat Raag Tilang II

Thaat:	Khamaj
Jaati:	Audav-Audav
Swaras Used:	Both Nishad (Ni, Ṉi)
Varjit Swar:	Rishabhh (Re) and Dhaivat (Dha)
Vaadi:	Gandhar (Ga)
Samvaadi:	Nishad (Ni)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Chanchal, Shringar Ras. Rishabh (Ṙe) used scantily in Taar Saptak as Pa Ni SåṘeSåṈi Pa

RAAG-VACHASPATI

Sa Pa Vaadi Samvadi Ho, Chadhte Ri Dha Na Suhaay I

Komal Ni Sang Teevra Ma, Vaachaspati Kahlaay II

Thaat:	64th Melkarta of Karnataka system.
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Teevra Madhyam (Ma^{I}) and Komal Nishad (Ni)
Varjit Swar:	Rishabh (Re) and Dhaivat (Dha) in Aaroh
Vaadi:	Shadaj (Sa)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night.
Specialties:	It adopts Kalyan in Poorvang and Khamaj in Uttarang. Differs from Champakali in having Nyaas on Rishabh in Avaroh. Specially used in Sitar and Sarod.

RAAG-VIHANGINI

Raag Bilawal Mein Jabahin, Madhyam Diyo Nikaar I

Durbal Ni Aaroh Le, Vihangini Sweekaar II

Thaat:	Bilawal
Jaati:	Shadav-Shadav
Swaras Used:	All Swaras Shuddha
Varjit Swar:	Madhyam (Ma)
Vaadi:	Gandhar (Ga)
Samvaadi:	Dhaivat (Dha)
Time of Rendering:	Second Quarter of the Night.
Specialties:	Nishad (Ni) is weak in Aaroh.

RAAG-ZILA

Dou Ga Dou Ni Liye, Madhya Raatri Ko Gaat I

Tab Kaafi Ke Mel Mein, Zila Raag Kahlaat II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Komal Gandhar and Nishad (Ga, Ga and Ni, Ni)
Varjit Swar:	NIL
Vaadi:	Gandhar (Ga)
Samvaadi:	Dhaivat (Dha)
Time of Rendering:	Second Quarter of the Night.
Specialties:	An Uncommon Raag.

RAAG-AABHOGI & AABHHOGI KANHHADA

Pa Ni Varjit Komal Ga Lakhi, Audav Jaati Banaay I

Sa Ma Vaadi Samvadi Tein, Aabhogi Sukhdaay II

Thaat:	Kaafi
Jaati:	Audav-Audav
Swaras Used:	Komal Gandhar
Varjit Swar:	Pancham and Nishad (Pa, Ni)
Vaadi:	Aabhogi - Shadaj (Sa) , Aabhogi Kanhada – Madhya (Ma)
Samvaadi:	Aabhogi - Madhyama (Ma), Aabhogi Kanhada – Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night (Close to Midnight)
Specialties:	Full of the moods of Shringar, Virah and Bhakti

RAAG-CHHAYA MALHAR

Dou Nishaad Ke Roop Le, Kaafi Thaat Samhaar I

Varsha Ritu Mein Guni Jan, Ga Chhaya Malhar II

Thaat:	Kaafi
Jaati:	Sampoorna–Sampoorna
Swaras Used:	Both Nishad (NiNi)
Varjit Swar:	Nil
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night or Rainy Season
Specialties:	This is Raag is formed after combining Chhaya Nat and Gaud Malhar.

RAAG-GAUD MALHAR

Ga Ni Ke Donon Roop Lakhi, Chadhte Alp Samhaar I

Ma Sa Vaadi Samvaadi Tein, Kahat Gaud Malhar II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Both Gandhar & Nishad (Ga, Ga, Ni, Ni), other Swarasv Shuddh.
Varjit Swar:	NIL
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night / Any time in Rainy Season.
Specialties:	Chanchal nature, Shringar Ras. Re Ga Re Ma Ga is Gaud Ang whereas, Re Pa, Ma Pa Dha Så Dha Pa Ma is Shuddh Malhar Ang.

RAAG-JAYANT MALHAR/JAYANTI MALHAR

Ri Pa Vaadi Samvadi Jab, Dou Nishad Gandhar I

Do Raagon Ke Milan Se, Bane Jayant Malhar II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Both Nishad (Ni, Ni), Both Gandhar (Ga, Ga), Other Swaras Shuddh.
Varjit Swar:	NIL
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Second Quarter of the Night / Any time in Rainy Season.
Specialties:	A Combination of Jaijaiwanti and Malhar. Dominance of Jaijaiwanti in Poorvang and Malhar in Uttarang.

RAAG-NAT MALHAR

Ga Ni Ke Donon Roop Le, Kaafi Thaath Samhaar I

Ma Sa Vaadi Samvadi Son, Gaavat Nat Malhar II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Both Gandhar and both Nishad (Ga, Ga and Ni, Ni)
Varjit Swar:	NIL
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night, Anytime in Rainy Season.
Specialties:	A combination of Nat and Malhar.

RAAG-RAMDASI MALHAR

Ma Sa Vaadi Samvadi Kar, Dou Gani Samhaar I

Barkha Mein Neeki Lage, Raamdasi Malhar II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Both Gandhar (Ga, Ga) and Nishad (Ni, Ni)
Varjit Swar:	NIL
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Second Quarter of the Night. Any time in Rainy Season.
Specialties:	A combination of three Raagas – Ni Dha Ni Pa (Shahana), Ga Ma Re Sa (Malhaar) and Re Ga Ma (Gaud).

RAAG-CHAMPAKALI

Ni Komal Ma Teevra Lakhi Ri Dha Aarohan Naahi I

Sa Pa Vaadi Samvaadi Te Champakali Bataahi II

Thaat:	Khamaj
Jaati:	Audav–Sampoorna
Swaras Used:	Teevar Madhyam (Ma^{I}) and Komal Nishad (Ni)
Varjit Swar:	(Re) and (Dha) in Aaaroh
Vaadi:	Shadaj (Sa)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Midnight.
Specialties:	Eqivalent Raag is Vaachaspati, in which Re is dominant, whereas in Champakali, Ga is dominant.

RAAG-DARBARI AND DARBARI KANHADA

Ga Dha Ni Komal Jaaniye Utarat Dhaivat Naahin I

Ri Pa Vaadi Samvadi Te, Darbari Ko Bataahin II

Thaat:	Aasavari
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Gandhar, Dhaivat and Nishad all Komal (Ga, Dha, Ni)
Varjit Swar:	NIL / Dhaivat (Dha) in Avaroh
Vaadi:	Rishabh (Re)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Midnight
Specialties:	Serious nature. Aandolan on Gandhar ($Ga^{\cdot\cdot}$) and Sangati of **Ni-Pa**.

RAAG-KAAFI

Komal Ga Ni Lagaaykar, Gaavat Aadhi Raat I

Pa Ri Vaadi Samvadi Tein, Kaafi Raag Suhaat II

Thaat:	Kaafi
Jaati:	Sampoorna-Sampoorna
Swaras Used:	Gandhar and Nishad Komal (Ga, Ni), other Swaras Shuddh.
Varjit Swar:	NIL
Vaadi:	Pancham (Pa)
Samvaadi:	Rishabh (Re)
Time of Rendering:	Midnight
Specialties:	Shringar Ras. The speciality of this Raag is in 'Sa, Ga, Pa, Ni' Swaras. Specially suited for Thumri and Hori songs. Scanty use of Shuddh Gandhar (Ga) and Nishad (Ni) permitted.

RAAG-KAUSHIK DHWANI / BHINNA SHADAJ

Ma Sa Vaadi Samvaadi Le, Ri Pa Sur Diye Nikaar I

Bhinna Shadaj Pehchaaniye, Audav Roop Samhaar II

Thaat:	Bilawal
Jaati:	Audav-Audav
Swaras Used:	All Shuddh Swaras
Varjit Swar:	Rishabh (Re) and Pancham(Pa)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight
Specialties:	Thumri oriented Raag. Used in Light Classical compositions.This is also known as Hindoli, Kaunchi and Kaushik Dhaani.

RAAG-KAUSHIK KANHADA / KAUNSI KANHADA

Komal Ga Ni Lagaay Ke, Madhya Raatri Mein Gaat I

Ma Sa Vaadi Samvaadi Le, Kaunsi Kanhada, Suhaat II

Thaat:	Aasavari
Jaati:	Audav-Sampoorna
Swaras Used:	Komal Gandhar and Komal Nishad (Ga, Ni), Komal Dhaivat (Dha)
Varjit Swar:	Rishabh and Pancham (Re, Pa) in Aaroh.
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight.
Specialties:	Serious nature. Two types – Maalkauns Ang and Baageshri Ang.

RAAG-NAAYAKI KANHADA

Dou Nishad Le Baraji Dhaa, Komal Kar Gandhaar I

Ma Sa Vaadi Samvaadi Son, Naayaki Ko Samhaar II

Thaat:	Kaafi
Jaati:	Shadav-Shadav
Swaras Used:	Komal Gandhar (Ga), Both Nishad (Ni, Ni)
Varjit Swar:	Dhaivat (Dha)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight.
Specialties:	Serious. A Combination of Malhar and Kanhada.

RAAG-SARASWATI

Komal Ni, Ga Varjya Kar, Teevar Madhyam Jaan I

Pa Ri Vaadi Samvaadi Se, Saraswati Pehchaan II

Thaat:	Kalyan
Jaati:	Audav-Audav
Swaras Used:	Teevra Madhyam (Ma^{I}) and Komal Nishad (<u>Ni</u>)
Varjit Swar:	Gandhar (Ga)
Vaadi:	Pancham (Pa)
Samvaadi:	Rishabh (Re)
Time of Rendering:	Midnight
Specialties:	Althrough a complex Raag, it is very popular among Classical Singers / instrumentalists due to its melodious nature.

RAAG-SHIVRANJANI

Pa Sa Vaadi Samvaadi Le, Ma Ni Sur Diye Hataay I

Komal Ga, Shivranjani, Madhya Raatri Ko Gaay II

Thaat:	Kaafi
Jaati:	Audav-Audav
Swaras Used:	Komal Gandhar (Ga)
Varjit Swar:	Madhyam (Ma) and Nishad (Ni)
Vaadi:	Pancham (Pa)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight
Specialties:	Viyog Shringar Ras.

RAAG-BAHAR

Chadhat Ri, Utarat Dha Baraji, Komal Kar Gandhar I

Ma Sa Vaadi Samvadi Se, Dou Ni, Raag Bahar II

Thaat:	Kaafi
Jaati:	Shadav-Shadav
Swaras Used:	Komal Gandhar (Ga) and both Nishad (Ni and Ni)
Varjit Swar:	Rishabh (Re) in Aaroh and Dhaivat (Dha) in Avaroh
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight, Any time in Vasant Ritu (Spring season)
Specialties:	Chanchal nature, Shringar Ras Uttarang Pradhan, Chalan is in later part of Madhya Saptak or in Taar Saptak. Raag gets beautified with the Sangat of Sa – Ma and Ma - Dha

RAAG-CHANDRAKAUNS

Ri Pa Varjit Komal Ga Dha, Audav Jiska Roop I

Ma Sa Vaadi Samvadi Ho, To Chandarkauns Anoop II

Thaat:	Bhairavi
Jaati:	Audav–Audav
Swaras Used:	Komal Gandhar (Ga), and Komal Dhaivat (Dha)
Varjit Swar:	Rishabh (Re) and Pancham (Pa)
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight/Third Quarter of the Night
Specialties:	Replacement of Komal Nishad (Ni) with Shuddh Nishad (Ni) in Maalkauns, makes this Raag. Halting on Shudddha Nishad (Ni) makes it more melodious. Serious nature.

RAAG-HEMANT

Bilawalahin Ke Mel Mein, Audav-Sampooran Jaat I

Dwitiya Prahar Nishi Samay Mein, Raag Hemant Ko Gaat II

Thaat:	Bilawal
Jaati:	Audav-Sampoorna
Swaras Used:	All Swaras Shuddh.
Varjit Swar:	Rishabh (Re) and Pancham (Pa) in Aaroh.
Vaadi:	Madhyam (Ma)
Samvaadi:	Shadaj (Sa)
Time of Rendering:	Midnight. Any Time in Autumn.
Specialties:	In Raageshri, When Shuddha Nishad is used in place of Komal Nishad and Pancham is used in Avaroh only, Hemant is formed.

RAAG-MIYAAN KI MALHAR

Sa Pa Vaadi Samvaadi Son, Utarat Dhaivat Taar I

Komal Ga, Dou Ni Liye, Gaa Meeyaan Malhar II

Thaat:	Kaafi
Jaati:	Sampoorna-Shadav
Swaras Used:	Komal Gandhar (Ga) and both Nishad (Ni, Ni)
Varjit Swar:	Dhaivat (Dha) in Aaroh
Vaadi:	Shadaj (Sa)
Samvaadi:	Pancham (Pa)
Time of Rendering:	Midnight. Anytime in Rainy Season.
Specialties:	Chanchal, Shringar Ras. Aalap in Vilambit Laya and expansion in Mandra Sthaan.Most popular among different forms of Malhar.